

The MCA Advisory

The Newsletter of Medal Collectors of America

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Jan. 9th, noon. Club meeting at Waldorf Astoria, NYC

- Ben Weiss to speak

August 12th Club meeting at Massachusetts Historical Society, Boston. Anne Bentley and John Adams to speak

From the Editor

As Gerard van Loon was completing his epic work on historical medals in 1730, he sent out a request for subscriptions. He received more than 900 responses for an item that was expensive and written in Dutch!! This compares with our membership in Medal Collectors of less than two hundred. Our membership resides primarily in the United States but we also have a handful from Europe. If you do the math, the Dutch in the tiny country of Holland in 1730 were more than one hundred times as interested in historical medals as we are today in the United States.

This calculation suggests that we are underexposing a hobby that we hold dearly. Contrast our ragged band with the army of Americans that, so far this year, has purchased 1.1 million American Eagles at \$1000 or so per pop. Clearly, people can get passionate about their money. There must be a way that we can entice some of them to become passionate about medals.

The issue is not body count. The club is doing fine with the high quality membership that it currently boasts. Rather, in our opinion, the issue is the medals. Are we somehow failing to win for them the mindshare that they deserve?

Daub & Firmin Win National Competition to Create the Rosa Parks Sculpture for the U.S. Capitol (by David Scarinci)

Eugene Daub and Rob Firmin, principals of Daub & Firmin Studios, have been selected as the artists to create the Rosa Parks sculpture for the National Statuary Hall in the United States Capitol. A panel formed by the National Endowment for the Arts selected finalists from over 100 artists nationwide. The winners were chosen from the

finalist group by the Joint Committee on the Library of the United States Congress.

Eugene Daub is a past winner of the Saltus Award for achievement in medallic art. He is well known for his Society of Medalist (SOM) medal #121 in 1990, "Fire & Ice" as well as "Crazy Horse," produced for AMSA in 1989. He designed a medal honoring Don Partrick for the American Numismatic Society in 2006. Most recently, Daub was commissioned to produce the medal for the New York Numismatic Club's 100th Anniversary.

The announcement today is auspicious as it is the 54th anniversary of the day Rosa Parks refused to give up her bus seat, and became "The spark that ignited the modern civil rights movement," as stated by Dr. Martin Luther King.

The winning design emphasizes Rosa Parks' courage and her defiance that sounded the horns that brought down the walls of discrimination. The full-figure portrait strives to capture her character as she sat immovable against the full force of Jim Crow, and symbolizes her context in the American civil rights movement.

According to Dr. Firmin: "We have created a number of monuments to the African American experience, were familiar with the story of Rosa Parks, and had great respect for her. But our extensive research into her life, as part of this national competition, has deepened our respect immeasurably." Mr. Daub added: "Our composition reflects her courage, her years of suffering from and witness of horrific discrimination, and the fact that her action was built upon centuries of African American resistance, first to slavery, then to Jim Crow." The sculpture is the first for the National Statuary Hall since the 1870s mandated and funded by Congress.

Daub & Firmin Studios, LLC has studios in Kensington and San Pedro, California, and its offices in Kensington. Many of its public monuments are intended to inspire people of all ages and backgrounds to be aware

of their history, and to raise their awareness of what is possible.

The Van Loon Medal

(by John W. Adams)

For most modern numismatist, Gerard van Loon is “van Loon,” a five volume set that describes European historical medals. Those who read Dutch or French know that the work is as relevant now as it was when published (1731 for the Dutch edition, 1737 for the French.)

As a reference work, “van Loon” deserves its reputation for meticulous line drawings, accurate legends (and translations), well-described devices and copious historical support. A numismatic library that does not have a set of van Loon is not, simply put, a numismatic library.

A short while ago, we had an opportunity to buy a van Loon medal, a scarce piece of which we had previously been unaware. There is a portrait by Frans van Mieris in volume I of “van Loon” which likewise had escaped our notice but which serves as a model for the medal. Portrait or medal, it is clear that Gerard van Loon is a powerful personality.

Born in 1683 in Delft, Holland, van Loon read philosophy at Louvain and law at Leiden. Despite receiving dual law degrees, he did not practice law nor, being a Catholic was he able to serve in public office. Of independent means, apparently, van Loon studied deeply and wrote books on Dutch history, local commerce and, of course, historical medals. Less well known than “van

Loon” (because it was never translated out of the Dutch) is *Nederlandsche historipenningen*. Beamed at medal makers as well as medal collectors, this work sets out the criteria for good medals, with examples of both the good and the bad. Among its many virtues, this book expounds on the unity of time, place and subject that govern the design of medals. Van Loon gives examples of “good,” medals and “bad” medals. In his definitions, he relies heavily on the precepts laid down by l’Académe Francais. He becomes an ardent advocate of medals as more useful milestones of history than the written word.

Clearly, Gerard van Loon is a studious sort. On the image depicted below, one can read a personality of great purpose and determination. Once he staked out his objective—the medals of the period from 1555 (the abdication of Charles V) to 1716—he was not to be turned aside, even though the corpus under study was to grow to more than 3000 pieces. Gerard van Loon was a fanatic in the best sense of the word. It is fitting that, when he advertised for subscriptions to his opus, he had more than 900 acceptances. Given that Medal Collectors of America has less than 200 members, it is clear that the author lived in a time that possessed more reverence for the medallic art than is the case today. In a sense, “van Loon” is a product of both Gerard van Loon and of the reverence for history that characterized the time in which he lived.

Immeasurably less well known than the book is the medal. Engraved by Martin Holtzkey and struck in 1739 after the completion of the magnum opus, the piece is herewith published on this side of the Atlantic for the first time.



The same portrait as on the medal is to be found near the beginning of volume I of the opus. In the book, the figure is facing, a view that presents extreme difficulty to a die engraver. Thus, as promising an artisan as he was (the year 1739 is near the beginning of his career), Holtzhey depicts his subject in profile.

The facial features—the eye, the nose, and the lips—captured an individual of immense powers. Here, we quickly realize, is the person who described over 3000 medals, reporting the legends and devices with extreme fidelity, while supporting the description of the design with copious accounts of history behind the event being commemorated. The quality of the research and the care with which everything is organized define a numismatist of almost superhuman capabilities which, of course, is an apt description of the man. The power of the physiognomy is reinforced by an elaborate shoulder-length wig, with the bust clothed in magisterial robes.

The legends of the medal support the epic achievement being memorialized. On the obverse, we have: GERARD A [a lower case "v" in Latin] LOON NUMMOGRAPH PHIL I: V: D:, with M: HOLTZHEY : FEC: beneath the bust (Gerard van Loon, writer on medals, doctor of philosophy, master of both laws). Loon was educated far beyond the norm, even for his period. He was facile in at least three languages (Dutch, French, and Latin). Clearly familiar with the many classical allusions found on medals, he had also immersed himself deeply in the history of the epoch covered.

The reverse legend: HIC COESTUS ARTEMQUE REPONO. (Here I seize the fight and lay down the gloves and art). In exergue: III.NUM : M : ILLUST: MDCCXXXI. (Three thousand medals described/1731). The central device is a garlanded altar upon which burns a fire. Behind the altar is an ox which has been struck down, a shield resting on top. Leaning against the altar is a folio-sized book on medals and, in the immediate foreground in front of the book, is a pair of huge ox hide gloves. The

compilation of Loon's magnum opus is compared to the triumph of Entellus over Dares in a boxing match. After Aeneas stops the fight, Entellus boasts of his strength by felling an ox with a single blow. The allusion suggests that Loon beat his subject matter into submission, which indeed he did.

The Medal as Great Art

(by Gerry Muhl)

In response to Alex Shagin's challenge to develop an aesthetic for the production of artistically noteworthy American medals I would like to add my fourteen point plan (apologies to President Wilson). This might keep the conversation going and may cause collectors to take a second look at their collection. Perhaps I am being a bit too bold in suggesting the Medal Collectors of America continue on with its project of actually producing one or more medals by subscription.

My criteria for good design follow:

1. The medal design should fit the shape of the medal. Since medals are usually circular a flow of line needs to follow the contour of the blank medal.
2. The design should draw the observer's eye to the motif central to the medal.
3. Desired tension may be created by going against the circularity of the design but must be handled with care.
4. The use of positive and negative must be considered.
5. Creative lettering should be seen as an important feature of the design not just superimposed over it. This is one of the most difficult design problems and is usually left until after the central design is done or it is even left to the mechanical process of the computer die cutter.
6. A good medal should be original (why copy old designs as seems to be the purview of the U.S. Mint.)

7. The field of the medal should be considered in the design. A good medal can give the illusion of greater depth. Even proof-like mirror surface sections might be considered although such surfaces seem anathema to modern designers.
8. Medal relief should be proper for the design. Of course don't undercut a figure, but ultra-high relief, low relief, or even incuse images should be used. The 1954 Society of Medalists design by Ivan Mestrovic was successful even though it was the lowest relief of the whole series.
9. In designing a medal, concern for its eventual patina needs to be incorporated.
10. The design should be understandable and fit the purpose or theme for which the medal was made. It need not however have to hit the observer over the head with its message. Subtlety is fine.
11. Basic anatomy is important but the human form may be seen as a design feature not just a photograph rendered in bronze or silver. Abstraction on the human figure will work if done well.
12. A totally abstract design can also produce a fine piece of art (which should go without saying) but to me it would seem one of the most difficult medals to create.
13. Technical considerations should not be ignored. The medal must be struck or cast—each production method has its own challenges. For a struck medal, for example, it becomes easier to strike if the center represents its highest point. Metal fills that area better as striking force spread from the center to the edges of the piece. Also consideration needs to be given to how the front will fit to the back when tons of striking pressure is applied.

14. Lastly, (unless you want boxes of unsold medals in your cellar) your audience for the medal must be considered. (This may get into Alex Shagin's category of the "psychology of perception" or whether a group assents to the medallic issue by actually wanting to buy it.) Beyond its historical character, is the medal a piece you would want to display in your coin room?

Design is fine but you must also consider the limitations of the medal firm and the galvano maker or artist who produces the finished product. (for example the foundry that offered to produce a reproduction of St. Gaudens original Columbian Exposition reverse told me they could make a copy but that it would not be sharp or of the best quality even though they apparently owned an original plaster by St. Gaudens).

What a challenge we of the Medal Collectors of America face if we are ever actually to produce a medal. I hope to see this dialog continue and eventually culminate in the production of some great American medallic art.

Bauman Belden and the Discovery of the Micmac Medal

(by Max B. Spiegel)

The remarkable George Washington Micmac medal has many claims to historical and numismatic significance: it was presented in 1776, it is the first medallic representation of Washington, and it is the first peace medal issued after the American colonies had declared their independence. Katherine Jaeger and Q. David Bowers' *100 Greatest American Medals and Tokens* ranked the Micmac medal 95th, but that seems exceptionally low for such an important piece. Perhaps its rarity (only two are known) has caused it to be overlooked by many numismatists.

The Micmac medal was unknown to the numismatic community until George Fuld published an article entitled "New Indian Peace Medal" in the April 15, 1963 issue of *Coin World*. Three years earlier Fuld had examined the medals at the British Museum and "discovered" a silver medal with a three-quarters bust of George Washington wearing a tricorne flanked by the initials G and W on the obverse. The reverse shows an Indian with a bow and arrow seated beneath a column surrounded by 13 hands. At the time Fuld "assumed that it was of the vintage 1792 to 1795."

Harold Prins later located a second example of the medal in the possession of the Micmac Indians, now located in Nova Scotia. In an article published in the Winter 1985 issue of *The Medal*, the organ of the British Art Medal Society, Prins established the circumstances of its presentation to the Micmac on July 19, 1776 at the signing of the Treaty of Watertown with the Commonwealth of Massachusetts. The column and hands design on the reverse of this medal mirrors the design of the first seal of the Continental Congress, which indicates that it was issued by the Congress, not Massachusetts. The Micmac still own one medal, while the other was presented by a British Indian agent to George III, whence it went to the British Museum.

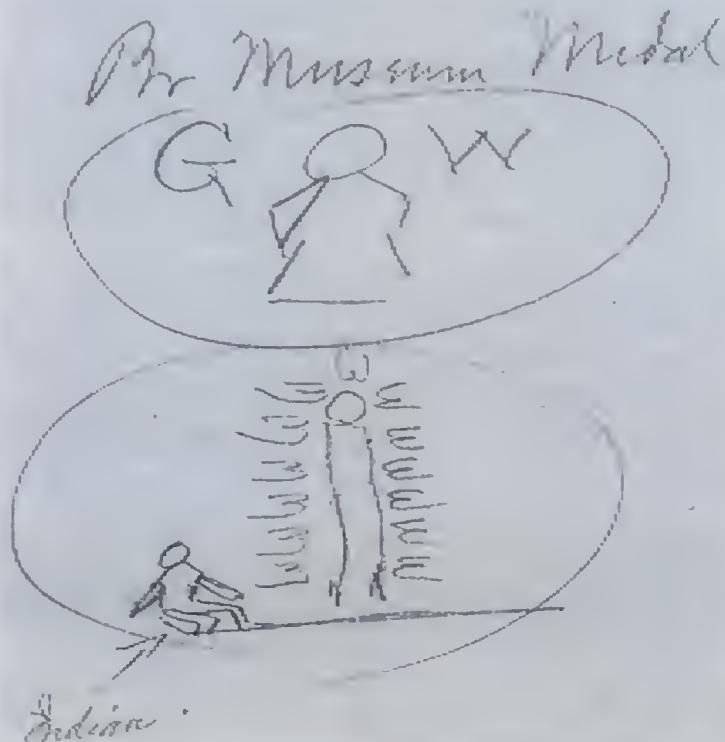
Fuld brought this medal to the attention of the numismatic community, but he was not the first numismatist to "discover" it. It was actually Bauman Belden who knew of this medal in the British Museum more than three decades before Fuld's visit. On November 25 of this year I went to the American Numismatic Society to look through the Bauman Belden papers, curious to see what information he had gathered before he published *Indian Peace Medals Issued in the United States* in 1927. During my search I noticed a small green sheet of paper tipped into Box 1, Folder 4. On it was a pencil sketch of what was undoubtedly the Micmac medal, along with "Br Museum Medal" written above. The figure on the

reverse is labeled "Indian" with an arrow. Belden knew of the existence of the Micmac Indian peace medal!

The most pressing question, of course, is: why did Belden not publish his find? Did he not know that it was a Washington peace medal? That seems unlikely considering his identification of the Indian on the reverse. Could he have thought that it fell outside the scope of his work on peace medals "issued in the United States." Maybe he thought it was just a fantasy piece. Or, perhaps more likely, he did not learn of the medal until after his book was published. Since no date or other supporting documentation accompanies the sketch it is doubtful that we will ever know why Belden did not publish his find. Likewise, we do not know if Belden visited the British Museum and made the sketch himself, or if someone else sent it to him.

While Belden was clearly aware of the Micmac medal in the British Museum, his failure (for whatever reason) to publish it meant that it remained unknown to numismatists for more than 30 years. Fuld realized the significance of this medal and made sure to publish his find. While Fuld deserves a great deal of credit for his "discovery," Belden should receive at least a footnote mention as the "original discoverer" of the Micmac medal.





Hudson-Fulton Celebration Commission Medals

(Deborah Dependahl Waters)

From September 25 to October 11, 1909, New York City and New York State celebrated the three-hundredth anniversary of the discovery of the Hudson River by Henry Hudson in 1609 and the belated centennial of the first successful application of steam to navigation upon that river by Robert Fulton in 1807. Amidst the planning for parades, children's festivals, international naval reviews, banquets, and historical pageantry, the Hudson-Fulton Celebration Commission authorized the issuance of an official medal in conjunction with the American Numismatic Society (ANS), under the seals of both organizations.¹ The

¹ An earlier version of this article appeared in the *Newsletter* of the New York Silver Society, Inc. vol. 13, No. 3 (Winter 2009): 1. The author thanks Margaret K. Hofer, New-York Historical Society, for access to the NYHS collection of Hudson-Fulton Celebration medals, and for providing the accompanying illustrations. See Scott Miller, "The Medallic Work of Emil Fuchs," in

ANS Committee on Publication of Medals began studies for the medal (ANS-18) in the spring of 1908, and submitted the essential elements of the design to Austrian-born medalist, sculptor, and painter Emil Fuchs (1866-1929) of London, who undertook the composition and modeling of the medal. The Medal Committee of the Commission knew Fuchs's work as a *medailleur* in the United States by two medals he modeled for the Hispanie Society of America in 1906 and 1907 [Miller 39 and 40], and by a double commemorative medal issued in 1908 by the ANS honoring the organization's fiftieth anniversary and its President Archer M. Huntington (1870-1955) [Miller 41].² The Fuchs design became the official medal of the Celebration, issued in six diameters, ranging from four inches (101.6 mm) to 1 1/4 inches (32 mm), and five metals, gold to aluminum, each version designated for a specific class of use.³

The Commission officially designated no obverse or reverse to the design, which commemorated the Hudson discovery on one face and treated the Fulton centennial on the second. The Hudson side featured Hudson and a group of six sailors aboard the Half Moon watching the heaving of the lead, while the Fulton side approached its subject allegorically, with three seated classically-draped female figures representing the Genius of Steam Navigation holding a model of Fulton's *Clermont*, flanked by Commerce and History seated below a portrait of Fulton after Benjamin West.⁴

Alan M. Stahl, editor, *The Medal in America* 2 (1999): 216-218, catalogue 42; Edward Hagaman Hall. *The Hudson-Fulton Celebration, 1909, the fourth annual report of the Hudson-Fulton Celebration Commission to the Legislature of the State of New York* 2 vols. (Albany: Printed for the State of New York by J. B. Lyon Company, State printers, 1910): I: 75-83, 517.

² Miller 1999: 210-215; Huntington served on the Medal Committee of the Commission.

³ A total of 124,698 medals were issued, according to Miller 1999: 216-7.

⁴ *Official Program Hudson-Fulton Celebration September 25 to October 9, 1909* (New York: Printed

According to the contract between the Commission and Whitehead & Hoag Company dated August 27, 1909, the contractor supplied dies for the four-inch (101.6mm) sterling silver medal at a cost of \$160.00. Struck in 6-gauge sterling silver, each medal was to weigh some 11 ounces, cost \$8.40, and was to be numbered on the edge consecutively from one upwards to 500. The contractor also struck an additional lot of 500 without numbers. The large-format limited-edition medals were intended for Commission members and principal guests and advisors, such as editor and arts educator Florence N. Levy (1870-1947), who, with Henry Watson Kent, prepared the catalogue for the exhibition held in conjunction with the Celebration at The Metropolitan Museum of Art [Fig. 1 a-d]. Whitehead & Hoag charged three cents per letter to engrave a name or legend upon the edges of a medal. Whitehead & Hoag minted a four-inch (101.6mm) 3-gauge bronze version for public sale at two dollars each, subject to a royalty of twenty-five per cent of the gross receipts of such sales credited to the Commission.⁵

Tiffany & Co., New York, struck eight three-inch (76mm) medals in virgin Alaska gold for presentation to the heads of states participating with warships in the celebration's naval review; the same dies were used for an edition of one hundred silver medals available by subscription to members of The American Numismatic Society.

Whitehead & Hoag agreed to prepare the dies for the 2 1/2-inch (63.5mm) medals at a cost of \$105.00, and struck both 6-gauge sterling silver medals, at a cost of \$3.50 each, and high-grade bronze medals at a price of \$.40 each. Whitehead and Hoag supplied the Commission with 1997 of the bronze medals,

for The Hudson-Fulton Celebration Commission by Redfield Brothers, Inc., 1909): 6.

⁵ "Contract For Furnishing Medals with the Whitehead & Hoag Co., August 27, 1909, " in Accounts, Whitehead & Hoag Co., Hudson-Fulton Celebration Commission Papers, Box 13, Folder 3, New-York Historical Society, New York.

boxed, as souvenirs presented to subscribers to the official banquet held in the banquet hall of the Hotel Astor, on Broadway between 44th and 45th Streets, on September 29, 1909 [Fig. 2a-c].⁶

Dies for the two-inch(51mm) medals cost \$90.00, and were used to mint silver medals and French Gray- finished silver-plate on hard metal medals which the Commission distributed, as well as aluminum medals for sale to the public as at the price of \$.25 each as pocket pieces [Fig. 3a-c]. Whitehead & Hoag furnished the dies for the 1 1/2 -inch (38.3mm) silver-plate on hard metal medals with a loop attached to a printed Dutch tricolor silk ribbon with concealed bar pin when the Commission ordered 5000 at a price of \$.35 each, and for the 1 1/4-inch (32mm) silver-plate on hard metal medals with fixed ring and a red, white, and blue silk ribbon, to be sold to the public at \$.10 each for personal decoration. The Commission distributed the smaller silver, silver-plated, and bronze medals to less prominent guests and visiting sailors, and as prizes at the aquatic games and awards of merit to public school students.⁷

When the Commission was slow to pay for the medals, Whitehead & Hoag Company threatened legal action, as reported in the January 21, 1910 issue of *The New York Times*. The Commission returned 342 of the silver four-inch medals, weighing 3636.90 ounces, 279 two and half-inch medals, at 1196.80 ounces, and 887 two-inch medals, at 1901.40 ounces, a year after the Celebration, for a credit of \$3535.93 against the outstanding charges.⁸ The surviving medals document a celebratory moment in the history of New York City and

⁶ A later report published in *The New York Times* states that 2200 bronze souvenir medals were given to banquet guests. See "How the Souvenir Habit is Affecting Banquets Interesting Facts showing Extent of Fad In Hudson-Fulton Celebration," *The New York Times*, October 10, 1909.

⁷ Hall 1910, I:81.

⁸ Accounts, Whitehead & Hoag Co., Hudson-Fulton Celebration Commission Papers, Box 13, Folder 3, New-York Historical Society, New York.

State, and a notable achievement in medallie art.

[Fig. 1 a-d] Official medal of the Hudson-Fulton Celebration Commission designed by Emil Fuchs (1866-1929) and struck by Whitehead & Hoag Company, New York and Newark, New Jersey, 1909. This example marked on edge: STERLING/WHITEHEAD-HOAG; engraved "MISS FLORENCE. N. LEVY, FOR VALUABLE SERVICES TO MUSEUM COMMITTEE HUDSON-FULTON CELEBRATION COMMITTEE 1909" Sterling silver; 4 in. (101.6 mm) diameter. Collection of The New-York Historical Society, INV 4313; photo courtesy The New-York Historical Society



Inv_4313_HudsonFultonMedal_1.jpg



Inv_4313_HudsonFultonMedal_2.jpg



Inv_4313_HudsonFultonMedal_5.jpg



Inv_4313_HudsonFultonMedal_6.jpg



Inv_2595_HudsonFultonMedal_2.jpg

[Fig. 2a-c] Hudson-Fulton Celebration banquet souvenir medal with original box, designed by Emil Fuchs (1866-1929) and struck by Whitehead & Hoag Company, New York and Newark, New Jersey, 1909. Bronze; 2 ½ in. (63.5mm) diameter. Collection of The New-York Historical Society, INV 2595; photo courtesy The New-York Historical Society



Inv_2595_HudsonFultonMedal.jpg



Inv_2595_HudsonFultonMedal_box.jpg

[Fig. 3a-c] Pocket piece in box, issued by the Hudson-Fulton Celebration Commission, designed by Emil Fuchs (1866-1929) and struck by Whitehead & Hoag Company, New York and Newark, New Jersey, 1909. Box marked: PATENTED 1909/PUBLISHED BY /THE WHITEHEAD & HOAG CO. /NEWARK, N.J. Aluminum; 2 in. (51mm) diameter. Collection of The New-York Historical Society; INV. 3487; photo courtesy The New-York Historical Society



Inv_3487_HudsonFultonMedal_1.jpg



Inv_3487_HudsonFultonMedal_2.jpg



Inv_3487_HudsonFultonMedal_box.jpg

Letters to the Editor

Dear John,

For the last few months, there has been considerable talk about the production of unmarked reproduction or counterfeit coins in China. For the most part, medal collectors have been pretty lucky in that apart from some poor quality copies of Indian Peace medals, there have been few deliberate counterfeits of medals. Unfortunately, that situation is now changing. A few days ago, I noticed ebay listings for a number of Olympic prize medals offered by a single source in China. They were listed by a new dealer, in that he had no feedback, and offered what were described as "medal" or "Olympic medal." At least one individual asked if the medal was a copy, and was told that not only was it a copy, but that it could be customized according to the bidder's requirements. While the seller's willingness to admit these medals are copies is appreciated, I can only believe that these offerings are the tip of the iceberg, and that we can look forward to many similar offerings in the future.

Sincerely,

Scott Miller

Hello John,

Please add to the census of original Anthony Wayne examples as mentioned by Tony Lopez, another uniface obverse in white metal, bronzed (53.6mm, 19.45g), acquired from a European source earlier this year.

George Fuld's letter reminiscing about his fortuitous purchase of a silver *Libertas* in Paris in 1960 brings to mind the charming **Nadia Kapamadji**, who for many years ran the Jules Florange firm. I first did business with her in 1954, and when I began going to Paris in 1961, her office, at 17, rue de la Banque, was always my first stop, as she frequently had wonderful things for sale.

Finally, Steve Scher is scheduled to address our French Society's meeting at the New York International on January 9. His topic: "The Evolution of the Portrait Medal in Sixteenth Century France," which should be of interest to your membership.

Best regards,

Dick Margolis

Dear John,

I continue to enjoy your MCA Advisory. Most recently Tony Lopez article on the Wayne Comitia Americana (even though he dated the delivery of the Gatteau gold medal to Wayne on March 25, 1779, before the July 1779 attack.) I could fill him in on Tony Ridgewey's gold medal if I had his phone or e-mail number. Interestingly although Mr. Fleury was awarded a silver medal, he asked for a gold copy to be restruck at his expense.

Alvan Markle

Dear John,

After reading Alex Shagin's letter in the November Advisory I thought I'd reply with a short article. I hope it can be of use. Also, as I noted, I'd really like to see the group strike a medal. Our club does its medals at North American Mint here in Rochester. We've made over 130 different medals since the Rochester Numismatic Association was founded. That must be a record.

See you at the International Show in January.

Gerry Muhl

MEMBERSHIP APPLICATION

Date:

Name:

Mailing Address:

Street:

City:State:Zip code:

Telephone (Work):(Home):

Email:

QUESTIONNAIRE

How did you learn about the MCA?

What are your collecting interests?

What would you see highlighted in MCA publications?

For volunteers: I am willing to devote time to the following MCA projects:

DUES: \$30.00 PER CALENDAR YEAR (Includes a subscription to monthly publications of the MCA advisory)

Please send completed application and payment to:

Medal Collectors of America
c/o Barry Tayman
3115 Nestling Pine Court
Ellicott City, MD 21042

Or email completed form to: bdtayman@verizon.net

MCA WEBSITE: <http://www.medalcollectors.org>

